

Everhart also drafted Wallace for a project supported by George Hartzog designed to create a National Park Service archives. It would not duplicate the role of the National Archives but save in usable form many significant documents produced in the course of Service activities that did not qualify for retention as official records. Accepting the challenge with sincere interest, Wallace helped establish guidelines and assess material on hand. By January 1972 he started assembling documents from park files. That July he recruited from the field Richard W. Russell, Carl Russell's son, as full-time curator of the archives. The Branch of Museum Operations allocated a room in the old Shipley School building where Russell could assemble and organize the growing collection. Ten months later Wallace reminded Everhart that the branch was paying all costs from its overhead account and advised him that the project would require specific funding of at least \$40,000 annually to continue at its current level.³² Such expanding programs under Everhart's leadership kept the entire Division of Museums at full steam during the 1967-73 period.

Division of Exhibits, 1974-1980

Reorganization of the Washington Office under Director Ronald H. Walker, George Hartzog's successor, took effect in October 1973. Everhart became again Assistant Director, Interpretation, headquartered in Washington. As such he retained line authority over Harpers Ferry Center but gave up active management of its operations.³³ This function devolved upon Marc Sagan, who advanced to the position of HFC manager. He was succeeded by Alan Kent as chief of interpretive planning.

Sagan announced his plans for reshaping HFC's organization two months later. He split the Division of Museums in two while absorbing two of its longstanding functions within a new branch organizationally quite separate from the core of the museum program. A Division of Exhibits with Russell Hendrickson as chief contained three branches: Exhibit Planning and Design under Robert Johnsson, Exhibit Production still under Grant Cadwallader, and Wayside Exhibits similarly under Ray Price. The former Branch of Museum Operations metamorphosed into the Division of Museum Services, headed by Art Allen. In the process it lost its role in historic furnishing policy and planning but resumed responsibility for museum clearinghouse affairs (although not immediately). Furnished historic structure museum planning and procurement, the former Branch of Curatorial Services in Springfield, the HFC library, and the Park Service archival program were lumped together in a Branch of Reference Services. Conceived of as responding to the needs of the center as a whole, which was true only in part, it fell under program management rather than museums in the organizational scheme. Wallace, the staff member best

qualified to direct development in several of these fields, agreed to serve as chief of the new branch.

These changes occurred while the center carried a heavy load of American Revolution Bicentennial development projects for the parks. In reviewing what the Division of Exhibits accomplished during the 1974-76 fiscal years, Hendrickson cited impressive totals. The Branch of Exhibit Planning and Design provided exhibit plans for 92 museums. Exhibit Production accounted for 45 museums installed. Wayside Exhibits planned and produced fifty projects. These figures included the work of contract design and exhibit preparation firms, but such contracts required substantial time and effort by division staff. New visitor centers constructed at Independence, Minute Man, and Morristown national historical parks involved exhibit planning and preparation, and practically every existing museum in other parks associated with the Revolution underwent complete transformation to meet current interpretive concepts. Wayside exhibits in these parks also received fresh treatment in many instances.

At Independence, Franklin Court exemplified several characteristic aspects of Bicentennial development. The long-neglected site of Benjamin Franklin's home enlisted the creative concern of the Division of Exhibits in collaboration with historical architects, archeologists, contract design and production companies, and park, regional, and service center staffs. Among numerous interpretive components of this site development two stood out as truly innovative.

The historical architects used one of the 18th-century buildings facing Market Street to demonstrate brilliantly how an old structure preserves the record of its past and how architects, archeologists, and historians can painstakingly decipher the evidence. They retained intact the original walls of the building. From freestanding viewing platforms linked by stairs within the interior void, visitors could examine the structural evidence that revealed where floors, partitions, hearths, and other features had once existed. Artifacts and brief labels mounted nearby pointed out and helped interpret the structural clues. This direct approach challenged the viewer's intellect, apparently with signal success.

Archeologists had located the foundations of Franklin's house in the center of the court, but details of the structure's appearance were unknown. Rather than reconstruct a hypothetical building, the architectural firm of Venturi, Rauch, and Scott Brown chose to outline the form of the house over the foundations with stainless steel members. Paving stones, some engraved with verbal evidence, marked room locations. Viewing windows into the excavated foundations below revealed primary evidence. Again visitors could sense the authenticity of the presentation. Many found it a moving and enlightening experience.

A third component of the Franklin Court development stood in contrast to these two examples of studied restraint. A largely underground museum to interpret Franklin's life and role occupied one side of the court. It employed a mixture of current display devices such as bright lights and colors, animation, and recorded sound. Franklin would no doubt have been impressed with their novel mechanisms if not with their communicative effectiveness.

The division had other important projects to complete. The Museum of Westward Expansion beneath Saarinen's Gateway Arch at St. Louis finally opened in 1976. Complete revision of the Kilauea museum at Hawaii Volcanoes National Park and the historic Yavapai observation station museum in Grand Canyon National Park illustrated a Service-wide replacement program. Hendrickson pointed out in 1975 that 230 exhibit installations in the parks were at least 15 years old with more becoming obsolescent or outworn at a calculated rate of 22 per year.³⁴ But two new projects intrigued him especially, both involving Service response to the Indian rights movement.

With many prehistoric and historic Indian sites to preserve and interpret, the Service had a longstanding commitment to the cultural heritage of these peoples. During the 1970s Indian rights activists questioned the display of prehistoric human remains and objects deemed sacred. Conflicting scientific and cultural obligations had to be reconciled.³⁵ In general the Service removed human remains from exhibit in park museums and consulted with tribal representatives about the display of sacred objects. Even so, militant activists might not agree with decisions jointly reached.

At the new visitor center at Big Hole National Battlefield, Indian and white visitors would surely put to the test the fundamental rule that museum exhibits should present facts without trace of bias. The Big Hole museum should help all visitors understand what took place and assess fairly not only the causes and results of the battle but the sagacity and valor of the opposing combatants. The exhibits included prime specimens, some borrowed from the U.S. Military Academy museum at West Point. The park feared that dissident activists might try to claim possession of certain objects, and the division specified extra security measures in exhibit case design. Someone did break into the museum and penetrate an exhibit case, but it proved to be a drug user seeking a smoking implement, which the museum later recovered.

The second project that especially interested Hendrickson was a traveling exhibition of fine artifacts addressed to native groups lacking ready access to museums. Indian Pride on the Move, a large tractor-trailer modified to provide a safe environment for objects, carried specimens from the collection that had supplied Grand Teton National Park's Indian art

museum. The venture deeply involved curators and conservators in the Division of Museum Services as well as the Division of Exhibits. Manned by an Indian crew, the exhibition traveled successfully to reservations and neighboring communities in the western states during the summers of 1976 and 1977.³⁶ It was an expensive variation on the traveling exhibitions of paintings and photographs relevant to the national parks that the division and its predecessor had been circulating widely since 1968.

Throughout the 1974-80 period the Branch of Wayside Exhibits had all the planning and production work it could handle. While the staff continued to seek and try new ways to make outdoor exhibits more durable and versatile, it concentrated production on three well-tested types. Cast aluminum panels had proved sturdy and relatively easy to maintain, although the medium imposed limits on the designer. Etched aluminum panels could reproduce fine pictorial detail and text in lasting form but with very restricted color range. Silkscreened artwork and label copy laminated in weather-resistant plastic sacrificed ruggedness to gain much broader design potential. By screening multiple copies to laminate as needed the method allowed for inexpensive replacement.

The need for new museum exhibits in the parks required greater production. Two branches responded by hiring more staff. By mid-1978 Wayside Exhibits had expanded to eight professionals plus clerical support. Of its veteran artists, Daniel Feaser retired in 1980 and Joseph Rockwell in 1983. Exhibit Planning and Design by 1980 had 14 or 15 planning curators and designers, almost double the number in 1975. James Mulcahy retired in 1980 but returned to work for a time as a reemployed annuitant. Thirty-four people worked for the Branch of Exhibit Production in 1978, the majority of them career preparators. Of these Peder Kitti retired near the end of the period under review. Hendrickson made effective use of temporary and part-time workers in this branch, which also increased production by organizing project teams across specialist lines and by effective use of three thousand square feet of space added to the shop in the park maintenance yard. The Division of Exhibits as a whole during its very busy six years supplied the parks with a flow of new exhibits surely creditable in volume and quality.

The daily files of the division reveal, on the other hand, repeated glimpses of diverging opinions between its chief and HFC management. Perhaps thwarted in hopes for stronger development of park museums, Hendrickson chose to retire early in 1980.³⁷ The center did not fill his position. Instead it raised each of the three branches to division status, letting them operate independently without a museum professional as their common leader. They remained strong in staff who understood park interpretation and display methods from solid experience but lacked corresponding strength in the theory and practice of museum work. This

imbalance contributed to later changes that greatly reduced actual production of museum exhibits at HFC.

Branch/Division of Reference Services, 1974-1980

Creation of this branch fragmented to a further degree the museum responsibilities of the Harpers Ferry Center. It also removed David Wallace from the larger areas of the center's museum concern. Wallace was one of the few staff members who possessed a broad curatorial understanding based on sound professional experience in museums outside as well as within the Service. He would put this experience to good use, to be sure, in managing two distinct museum activities that accompanied the strictly reference services. To help with the latter he soon secured a professional librarian, David Nathanson, to devote full time to the equipment, organization, growth, and operation of the center library. Nathanson proved highly capable of this and later of supervising what came to be known as the National Park Service History Collection.

The museum aspects of the branch task involved the work of Chief Curator Harold Peterson and furnished historic structure museums. With Wallace administering the branch Peterson could focus on pressing Bicentennial curatorial matters. With William L. Brown's help, he advised on an ambitious and complex project to reproduce rare cannon for Revolutionary War sites. He also provided guidance to projects supplying accurate costumes and accessories for "living history" presentations in numerous parks. At the same time he continued his basic responsibility of leading procurement and authentication of specimens for park museum exhibits. In the latter work he still had good help from his colleague, Lee Wallace. Throughout this busy time Peterson battled severe chronic illness. With his death at the age of 55 on New Year's Day 1978—the day after he retired—the Service lost its most widely known and respected curator.

For the second museum activity assigned to the branch, furnished historic structure museums, David Wallace took direct responsibility. The following chapter will consider these special museums in more detail. Suffice it to say here that he started single-handed. A few months later staff curator Vera Craig transferred from Museum Services to work on the preparation of furnishing plans. In addition Wallace assembled a small staff of experts trained for the most part in the respected Winterthur program.

In 1976 Reference Services rose from branch to division status, perhaps reflecting a clearer appreciation of the scope and importance of the roles it encompassed. Four years later the division chief was able to establish three branches within the division: Graphic Resources, Historic Furnishings, and Library and Archival Services. He then made the difficult choice of early retirement when family needs took precedence over professional

interests. Again HFC did not fill the vacant position of division chief. A reorganization in 1984 made Historic Furnishings one of HFC's eight professional divisions and redesignated the other two units as an Office of Library and Archives under Nathanson and an Office of Graphics Research under Marilyn Wandrus. Concern for museums beyond their function as one among several interpretive media available to the parks meanwhile rested increasingly in Museum Services.

Division of Museum Services, 1974-1981

When Art Allen became chief of the new division, he clearly saw urgent curatorial needs facing the Service. David Wallace had opened his eyes to them during the two years Allen worked as assistant chief of the Branch of Museum Operations, and he had started on practical measures to address them. He had come to realize that in its museum collections the Service had a resource whose value was understood by few managers, and he was in a position to know in general how far short of its declared curatorial standards the Service had fallen. In seven years as division chief he tightened and extended practices not only at Harpers Ferry but widely in the parks.

The interrelated range of programs attacking various aspects of the problem accomplished an essential corollary objective. By 1979 top management had become more fully aware that park museum collections constituted a scientific and cultural resource of impressive value for which it held prime responsibility. The directorate in Washington and the regional offices along with superintendents in the parks consequently increased attention to and support for the assessment, protection, and care of specimens. This in turn made possible substantial improvement in the amount and quality of curatorial effort Service-wide.

The division actions that bore such fruit began on a smaller scale. One program aimed to establish proper accountability for specimens held temporarily at Harpers Ferry Center.³⁸ The appointment of a full-time registrar, David Warthen, had begun the process. Allen assigned Warthen one of the classrooms in the old Shipley School and equipped it for this specific function. A small office built into the room housed the records kept on all museum objects entering and leaving HFC custody. The remainder of the classroom was furnished with locked specimen cabinets. An adjacent room, the largest in the building, became additional space for keeping specimens in a well-organized manner. A third room made special provision for paintings on sliding screens and prints in cabinets. Warthen thus had the means for systematic, secure specimen storage under his immediate control. Allen negotiated written procedures with the Branch of Exhibit Planning and Design to ensure that all specimens it called for came first to the



Arthur C. Allen. Chief, Division of Museum Services.

registrar. Corresponding procedures applied to the Branch of Exhibit Production and to the conservators.

Through decades of operation the museum laboratories had accumulated a backlog of specimens sent in from parks for various reasons. Allen instructed Warthen to check every object on hand against existing records. If a specimen was not required for a currently scheduled project, the registrar returned it to the park. This exhaustive review of older transactions gave the records in his care a high degree of reliability. In returning objects Warthen also made himself an expert in secure packing. When he requested museum material

from the parks he regularly included suggestions on how to pack and ship the objects safely, and he gave packing demonstrations to trainees at the Curatorial Methods course. The documentation that accompanied specimens sent back from the center also helped remind parks of their records responsibility.

In its concern for another category of objects the division focused wider attention on accountability. Allen worried about the scant documentation the museum clearinghouse at Springfield appeared to keep for its exchanges of Park Service artifacts with collectors and dealers.³⁹ As soon as responsibility for this operation shifted to his division, Allen recruited an experienced curator from one of the Army museums and placed him in charge. Beginning in 1978 the curator, H. Dale Durham, oversaw the physical transfer of the collection first to rented warehouses in Brunswick, Maryland, and Charles Town, West Virginia, then mostly into coveted space at Harpers Ferry released for this purpose by the secretary of the interior.⁴⁰ With Roger Rishel as a temporary assistant Durham got about 5,000 specimens into safe, orderly storage where the clearinghouse could function with reasonable efficiency. He also verified the processes whereby the clearinghouse could legally carry out its functions of removing unneeded objects from park museum collections and obtaining needed ones in exchange. Based on this study he drafted a procedural manual for

Service-wide clearinghouse operations. Meanwhile the division registrar accessioned the clearinghouse specimens in full detail, laboriously ferreting out missing data on artifacts and transactions. With this vital information in hand the clearinghouse could again anticipate actively serving park museum needs in the refinement of collections.⁴¹

One of Durham's inquiries along the way helped spotlight the spreading realization of being truly accountable for museum collections. Following discussion an Interior Department attorney wrote him, "You are correct in being concerned, not only because of the obvious practical need to account for a multi-million dollar collection, but also because accountability is legally required by statute and regulation."⁴² The admonition referred specifically to national park museum collections as a whole and so pointed to practically every park superintendent. Ripples from such a reminder doubtless reached managers and curators at many levels. In 1981 the Justice Department's inspector general in response to some complaint found that property accountability for museum collections in the Service's National Capital Region, including Harpers Ferry National Historical Park, was clearly inadequate. The region had to take prompt action. The proximity of the park gave Allen an opportunity to set up a mutual training exercise in which the Division of Museum Services would help the park staff carry out the inspector general's requirements.

Allen's carefully planned attack on National Capital Region's problem of thoroughly accounting for a park's collection began in January 1982. Selected members of the division and park staff formed a team of at least eight workers who would spend at least two days a week on the task until it was judged completed. The team checked every accession record, visually established the presence of every specimen, cataloged all uncataloged specimens, updated location data, weeded out objects inappropriate to the park's defined mission and arranged for their proper disposal, and worked out practical solutions to longstanding questions of improved environment or security for exhibit and storage areas. After twelve weeks of sustained effort the division could step aside leaving the park with clear instructions for tying up a few time-consuming loose ends, such as two hundred hours worth of typing catalog records.⁴³ The drive to achieve Service-wide museum collection accountability continued throughout the period of this study and beyond.

The Division of Museum Services pursued several training initiatives for park staffs who had to record and care for collections. As the primary one it continued the Curatorial Methods Course described above. This collaborative effort with the Mather Training Center provided a week of intensive study and practice to approximately 24 Park Service employees at each session. A few trainees from parks and museums outside the Service increased the class size to about thirty and introduced a broader range of

experience that regularly enhanced instruction. Each year the division chief had to fight for funding the course. He also personally invested much time and thought in this ongoing program, as did many of his staff. Consequently the course evolved in substance and technique from year to year.

One significant change, aimed to strengthen the coverage of natural history collections, brought Christine Schonewald-Cox of the Service's science and technology staff into the cadre of instructors beginning in 1980. Her participation underlined the real importance of these often slighted collections. It also contributed authoritative knowledge and valuable insights on the proper care of scientific specimens. She and her colleagues, Jonathan Bayless and Timothy Halverson, continued to provide expert help to the curatorial programs. Near the end of Allen's tenure Curatorial Methods became one of Mather Training Center's routinely programmed courses and beginning in June 1983 its length was increased to two weeks.

Because only a fraction of candidates in need of the training could be accommodated at Mather, the training staff suggested a more concentrated course offered on a regional basis to reduce travel costs. By mid-1981 the division had provided key instructors for five sessions, such as a three-day Basic Curatorial Accountability and Collection Management Course at sites selected by the regional curators. Regional curators also organized additional courses, notably in the North Atlantic Region, which had more than its share of museum collections in need of knowledgeable care. In 1981 Regional Curator Edward Kallop developed a Museum Technician Training Curriculum in collaboration with the New England Museum Association. A single qualified instructor, Edward McManus, from the regional staff met with the trainees one full day a week for ten weeks. Between class sessions the trainees had assigned homework. The instructor presented the course first to museum workers from parks in the Boston area, then repeated it for those in and near New York City.⁴⁴ The region followed this with a Collection Management Conference, to which the division sent participants.

Technical aspects of caring for museum collections required training in more depth than the basic course at Harpers Ferry allowed. To address this need Allen proposed a follow-up course, Curatorial Methods—Phase II, which the training center agreed to support. Under Phase II individuals returned to Harpers Ferry for a further week. Each trainee reported to a key conservator in the division laboratories, where they proceeded through a full schedule of conferences and practical hands-on sessions focused on specific tasks the trainee's collection needed. Experts in the division worked with the trainee to diagnose causes of the problems affecting specimens and to apply safe techniques of preventive care. Between September 1975 and September 1978 66 individuals completed Phase II, at considerable cost to the heavy load of specimen treatment facing the

conservators. The training center stopped supporting Phase II in 1979 for its own financial reasons.⁴⁵

Even the lucky staff members of park museums who had completed Phase I and II needed to refer to written instructions and guidelines as they tackled the care of their collections. Ned Burns' *Field Manual for Museums* served this purpose well in its time, but it had been out of print for a generation and many of its guidelines no longer applied. The Museum Branch followed by the Branch of Museum Operations had prepared in the 1950s and 1960s a mimeographed *Museum Handbook* designed to give specific guidance needed in the parks, but subsequent action by top management largely vitiated the entire Service handbook program. While Allen worked steadily to reestablish the status and promote the use of the *Museum Handbook*, he also reanimated the old dream of issuing a new edition of the Burns manual. He won full cooperation from the Division of Professional Publications in the Washington Office and managed to find the funding required. Ralph Lewis accepted the writing assignment. With its text based on the handbook but broadened as necessary to address needs of small museums generally, Lewis's *Manual for Museums* was published by the Government Printing Office in 1976.⁴⁶

In a period when museums everywhere enlarged their concepts of collection care, technical advances in the recording, storage, and treatment of specimens accelerated as well. Allen saw that the manual would require supplementing with a flow of up-to-date guidelines on these techniques. From the outset the division received calls for help from parks asking specific advice on collection care. Some questions arose repeatedly. In discussing ways to provide this service more efficiently the division chief and his staff envisioned a series of brief, clear advisory statements that would apply to situations similar in several parks. Thinking in terms of quick response to what might often be emergencies, someone proposed calling the statements "Conserve O Grams."

By the fall of 1974 Allen asked Fonda Randell (Thomsen) of the conservation staff to develop the idea.⁴⁷ Her assignment, which included only such funding as could be squeezed from existing programs, called for improvisation. At a nearby printing and binding company she obtained a stock of bright yellow, heavy-weight offset paper. The company punched it for three-ring binders and printed the series name in color on each sheet. She and her colleagues meanwhile wrote the first five or six Conserve O Grams, which ranged from a general statement on the work of conservators to details of a safe way to clean baskets. Printed by the Harpers Ferry Job Corps Center as a training exercise, the introductory set went out to the regional curators for distribution to the parks in March 1975.

The initial distribution generated two important suggestions from the field. One superintendent requested extra copies for a museum in the

community. Allen at once saw the potential value of Conserve O Grams in strengthening liaison with outside museums and encouraged free distribution at the discretion of regional curators. In the Southwest the regional chief of interpretation proposed that a numbering system would make the series easier to file and consult as it grew. The division put this recommendation into effect with the distribution of April 20, 1977. At that time a table of contents accompanied the new Conserve O Grams, listing 46 titles under 19 categories. The total had reached 36 when Betty C. Kerns of the division administrative staff, assisted by Carol Holler, took over the task. Obtaining more satisfactory production through the Interior Department printer, Kerns issued several new titles in May 1977 and 15 more plus two revisions in August 1978. The series contained 59 Conserve O Grams by March 1979. Later that year staff curator Diana Pardue took over responsibility for the program. Six more titles came out in February 1980 and five in August. By then each new Conserve O Gram went to 334 Park Service offices and by request to 168 other museums and related organizations including ones in Canada, Europe, Asia, Africa, South America, Australia, and New Zealand.

A later chapter will trace the development of centralized assistance to parks in selecting and procuring special equipment and supplies for proper care of museum collections. Robert Olsen continued this established service along with other duties until he transferred to a park early in 1976. Allen selected as his replacement a young park ranger who had graduated from the Virginia Military Institute and served in the Army Corps of Engineers. Donald R. Cumberland, Jr., applied his grasp of technical requirements to a review of existing specifications for curatorial equipment and supplies and the sources for obtaining them. As a result he found more companies willing to bid on the manufacture of specimen storage cabinets that met the Service's high standards. Increased competition and his urging led to development of a more durable gasket for sealing old and new standard cabinets.

Product development to meet Service needs did not stop there. Improvements in the quality and variety of specimen storage trays, acid-free document and print boxes, other specimen containers, and storage accessories resulted from Cumberland's efforts. He similarly increased the number, kinds, and sophistication of instruments available to the parks for monitoring environmental conditions affecting museum collections. To the extent possible he stocked the curatorial supplies parks needed. He persuaded procurement officers to get the most important equipment items on term contracts at favorable prices. These indefinite quantity contracts fluctuated in effectiveness with the adequacy of funding, which often failed to enable parks to buy as much as they needed. Nevertheless curators throughout the Service learned that a phone call to Cumberland's desk

would either bring prompt shipment or precise information on reliable sources and current costs.

Park museums lacked adequate housing for collections not on exhibit. Allen realized that this widespread situation jeopardized the integrity of the Service as custodian of significant resources. In part because of his efforts the director's policy council ordered a review of museum specimen management in the spring of 1976. Jack Pound, management assistant to the director, was unable to complete all proposed phases of the study, but he turned over to the division collection inventories submitted by each park and specimen lists from other Service offices. Allen's wife volunteered to tabulate the figures, a long and arduous task. The grand total of 9,701,959 specimens included nearly 200,000 on exhibit. The stored remainder was double the amount previously estimated.⁴⁸ The magnitude of the resource emphasized the need for decisive action in the parks.

In January 1975, in response to calls for help from the regional curator in Santa Fe, Allen sent Betsy Hunter of his staff to Hubbell Trading Post National Historic Site. Despite the work of an able park curator who had nearly finished cataloging its large, valuable collection, conditions at the site made care of the specimens exceptionally difficult. Hunter's report led the new park superintendent to ask that Allen and his staff prepare a collection management plan for Hubbell Trading Post.⁴⁹ Allen, Betsy (Hunter) Bradley, and Fonda Thomsen spent a week at the park that July. After a frustrating day listening to reasons why improvements could not be made, they rolled up their sleeves and put some of the worst practices to right. Data gathering and analysis of the problem filled the rest of the week. Back in Harpers Ferry the team compiled a 59-page report with 173 pages of appendices. The Service's first collection management plan analyzed ten aspects of the Hubbell collection and recommended action on each.

Such plans proved useful tools, and many parks asked for this new service. When the division staff could not keep up with the demand, Allen contracted with Ralph Lewis and other individuals experienced in collection management. During the next seven years available manpower and funds permitted completion of plans for 32 parks. Beginning about 1980 and extending through 1983 the name changed to collection preservation guide, apparently to avoid review and approval procedures that seemed inappropriate.⁵⁰ Then the documents reverted to their original name, partly because unanticipated association with historic structure preservation guides implied that they were limited to housekeeping functions. Although having a plan did not obligate compliance, most superintendents who received them took action to improve collection housing and care. Regional curators supported development of the plans from the start, and following resumption of the initial name regional directors began giving them formal concurrence based

on staff review. This raised their status as yardsticks by which parks' stewardship of their museum resources might be measured.

A collection management plan also reviewed the state of a park's museum records. These constituted an essential element in collection care and formed the focus of another division program. Soon after he transferred to the Branch of Museum Operations at Harpers Ferry, David Wallace drafted a justification for establishing a national catalog of all Park Service museum collections.⁵¹ Each park had its own catalog, but he felt the Service's need to know what, where, and how significant its total holdings of the many kinds of museum objects were. At the same time he visualized the advantages of computerizing the scattered data. His proposal remained in abeyance until the 1977 fiscal year, when the Division of Museum Service's budget unexpectedly contained initial funding for a national catalog because HFC management had assigned lower priority to other division needs.

Allen and museum technician Michael P. Paskowsky decided to have all parks deposit at Harpers Ferry the original copy of the catalog record for every specimen, retaining the working copies for park use. To ensure the permanent safety of these basic museum records, Allen obtained dedicated occupancy of sufficient space in the fallout shelter next to Mather Training Center, had it enclosed, and equipped it with shelving and special fire protection. In May 1977 the director's office ordered creation of "a central repository for museum records at the Harpers Ferry Center."⁵² The division then called in an anticipated two-and-a-half million catalog cards.

As conceived at that stage the National Catalog would consist of two parts. The original records for each park would remain in numerical order in their post binders, which would be shelved alphabetically by park and region in the fallout shelter. The staff would photocopy each card upon receipt and file the copies by classification rather than by park and catalog number. The file of originals would assure permanence of the records, while the classified file would make the data much more accessible.

The division hired a new employee, Norma Rishel, as clerk of the National Catalog. She began her duties in June 1977 as the 23,593 records from the National Capital Region came to the center. With the help of two volunteers, Dorothy Lewis and Dorothy Sheetz, she reviewed and copied these cards and reported items requiring correction or completion. Records from other regions followed in steady succession. Rishel completed this phase of the project late in 1978 before family demands prompted her resignation. By the time Gordon Gay left the curatorship of the National Capital Region to become curator of the National Catalog that November, more than half a million original records were safely filed in the fallout shelter.

The effort to create the classified file of photocopied records demonstrated shortcomings in the existing classification system. In 1979 Gay convened a committee of regional, park, and archeological center curators to establish a more acceptable classification scheme for the National Catalog. For collections of historical objects the Service adopted the new functional classification proposed in Robert Chenhall's *Nomenclature for Museum Cataloging: A System for Classifying Man-Made Objects*, designed with computerization in mind. Christine Schonewald-Cox provided an updated classification list for natural history collections. These essential improvements helped the National Catalog staff in a sustained effort to find a practical means of getting the catalog computerized, but rapid changes in the data processing field complicated the task.

At this stage the story of the National Catalog passed beyond the time span of the present study. Under Ann Hitchcock, appointed chief curator in 1980 and charged with establishing accountability for museum collections, the work expanded. A National Catalog Steering Committee established in 1982 further refined the classification system and recommended other changes in the museum records procedures.

The Division of Museum Services started in 1974 with a staff of about 14. Nearly all were in permanent full-time positions inherited from the superseded Branch of Museum Operations. They could at best continue the carry-over functions assigned to the new division, a situation unsatisfactory to Allen. David Warthen as registrar found his time fully committed even with a young assistant, James (Mike) Wiltshire, whom he trained to pack objects expertly. The skilled conservators, who constituted half the staff, had large backlogs of specimens in need of preservative treatment, and some objects at risk in park collections lay outside their areas of expertise. Conservators with special knowledge and equipment would have to treat these specimens under contract. One of the two staff curators, Vera Craig, had to spend most of her time on the conservation contracts. Robert Olsen, the other curator, did what he could to furnish curatorial services to the parks. Museum specialist Herbert Martin could work part time on collection storage problems with growing attention to physical security, but a significant part of his time went to help organize the local Youth Conservation Corps summer program.

Allen successfully attacked the staffing problem. By 1980 he had increased the division to thirty permanent positions, 17 of them full time. Only five of the original 14 remained: Allen, Allen Cochran, Fonda Thomsen, David Warthen, and Mike Wiltshire. Of the rest two conservators, Walter Nitkiewicz and James Smith, had died and two others, Edward Brown and Ralph Sheetz, had reached retirement age. Betty Kerns, Allen's secretary, elected early retirement. The others—Craig, Olson, Martin, and Janet Stone—had transferred to positions outside the division. With growth

in work force and programs Allen won approval to subdivide his organization into two branches and two smaller units.

A Branch of Curatorial Services tentatively set up in 1979 encompassed the collection management, Conserve O Gram, and clearinghouse programs as well as the curatorial supply and equipment services. Dale Durham headed the branch briefly but soon left to become curator for the Southeast Region. The Branch of Conservation Laboratories had 19 employees, ten of them professional conservators. A senior conservator, Fonda Thomsen, served as branch chief for a time but preferred to exercise her professional skills. Thomas G. Vaughan left the superintendency of Grant-Kohrs Ranch National Historic Site to administer the branch after that. David Warthen assisted by museum aid James K. Lance continued to operate the Office of the Registrar while Gordon Gay and Florence E. (Libby) Allen maintained the National Catalog.

Allen also found valuable workers through temporary appointments, some of which could be renewed after a lapse. He made effective use of the Service's upward mobility, equal employment opportunity, intake training, and volunteer-in-the-park programs. The work/study and community intern programs of nearby high schools, Young Adult Conservation Corps, undergraduate intern programs of area colleges, and the graduate internships of university museum studies departments produced a significant number of willing hands. Although they number too many to name, the division owed thanks for outstanding work to such future park curators as Laura Feller, Carol Kohan, and Tyra Walker; conservators' aids and understudies Letitia Allen, Dale Boyce, Thurid Clark, Anna Johnson, Charles Shepherd, Carol Snow and Janet Werner; and interns Ann Barton, Brook Bowman, Lynn Carroll, Jeffery Goldstein, Sara Hammett, Nancy Hillery, Barbara O'Connell, Richard Rattenbury, and Richard Trela.⁵³

In spite of his success in rallying extra workers, Allen reached a conclusion parallel to one that had apparently led Russell Hendrickson to retire. Both seemed to decide that the Harpers Ferry Interpretive Design Center's priorities would not adequately support the balance of functions and services required to meet the critical needs of park museums as they saw them. Allen's proposed solution differed from Hendrickson's: he reasoned that museums required direct representation in the Washington Office such as had sustained them from 1935, when Carl Russell transferred there, until 1969.

This idea was nurtured in a succession of thoughtful discussions in which Allen had a hand. In May 1974 the newly organized Division of Museum Services convened a two-day conference of regional curators, the first such formal meeting of the group in ten years. After debating issues of collection management the conferees framed ten statements summarizing their recommendations. HFC management distributed the report to the

regions but without active support.⁵⁴ At this point Allen's idea had not surfaced: the recommendations included no reference to needing a museum voice in Washington.

Regional Curator Edward Kallop called together curators from parks in the North Atlantic Region in June 1976. He asked them to define the region's curatorial needs for the next five years and weigh the role of curators in the Park Service.⁵⁵ Task groups addressing these subjects produced two years later a carefully considered 17-page report backed by eight appendices containing unusually solid data. The report urged "recognition at the Washington level of the NPS curatorial presence by establishment of an office at a peer level with Interpretation and comparable offices."⁵⁶

At a timely moment Regional Curator Edward Jahns of the Rocky Mountain Region requested a Service-wide curators' conference to offset what he felt was growing provincialism among Park Service museum workers. Allen strongly endorsed the idea, and the division carefully organized the affair.⁵⁷ More than a hundred participants met at the Mather Training Center in September 1978, having received beforehand copies of the North Atlantic report. Smithsonian Assistant Secretary for Museum Programs Paul Perrot, an internationally recognized authority on the profession, gave the keynote address. The attending curators and technicians labored with marked enthusiasm as a group and in seven committees, which refined current thinking on a number of problems and proposed solutions. The conference also endorsed some general resolutions, the second of which clearly expressed Allen's matured idea: "A Chief Curator position should be established in the Washington Office Division of Cultural Resources Management and corresponding positions should be established or realigned within each Region and at Denver Service Center."⁵⁸

Harold Peterson's departure at the end of 1977 had vacated the title of chief curator. Allen proposed to use it for a new purpose. Where to try to locate it within the director's office was a more difficult question. Although curatorial work in the Park Service had traditionally fallen under the umbrella of interpretation, several factors suggested a change. Being part of interpretation had naturally fostered an emphasis on exhibits rather than collection care. Curators in the North Atlantic Region had in their recent report advocated independence from the interpreters. The interpretation unit in the Washington Office was then seriously understaffed. Coincidentally, creation of an assistant directorship for cultural resources under F. Ross Holland, Jr., in July 1978 reflected increased concern for cultural resource management. Although park museums and collections dealt with natural history as much as human history, the cultural resources office with its responsibilities for historical and archeological artifacts seemed the better

choice. Events justified it even before the conference resolutions could receive formal submission.

The House of Representatives Committee on Interior and Insular Affairs had staff members scrutinizing the Service's performance in cultural resource management late in 1978. Director William J. Whalen called a meeting on the subject at Mather Training Center in January 1979. House committee staff members attended, as did about fifty Service officials. The conference report submitted numerous recommendations for action by the director. One of them, starred as especially important, was to establish the chief curator's position in the Washington Office under cultural resources. In March the director announced his approval and listed ten actions the chief curator needed to take.⁵⁹

To fill the position the Service sought applicants from the museum community at large. The choice fell on Ann Hitchcock, a highly qualified candidate, who began her duties early in June 1980.⁶⁰ Her development of staff and programs, which focused first on achieving high standards of collection care and management throughout the Service, lies largely beyond the time frame of this study. Even before her appointment, Allen promoted a reorganization that would give the chief curator staff support. With his encouragement, the assistant director for cultural resources recommended "that the Division of Museum Services and its conservation laboratory . . . be reassigned to [the Washington Office] and placed under the proposed Chief Curator of the National Park Service."⁶¹ The directorate approved this action to take effect in mid-1981.

On the verge of execution, HFC management protested. It argued that the work the division performed did not constitute a proper function of the central policy and oversight office in Washington. It claimed that loss of the conservation laboratories would cripple HFC's exhibit production program, and it noted that an employee union being organized at Harpers Ferry had not been consulted. The chief of the Office of Park Planning and Environmental Quality, who held Washington Office responsibility for the center's mission, withdrew his consent to the transfer. The resulting impasse led to a management study.

Before the study began, the chief curator conferred with HFC's manager. They agreed that the chief curator had to ensure specimen conservation for museum collections Service-wide but that the center should control the timely treatment of specimens in its exhibit production and rehabilitation programs. This seemed to imply splitting the staff and facilities of the Branch of Conservation Laboratories. At that point center management averred that 85 percent of the conservation laboratories' work was on exhibit specimens while Division of Museum Services records indicated 45 percent with only 21 percent funded by exhibit projects.⁶² The management study team approached the problem largely through

analysis of time and cost. Its report, submitted in February 1982, recommended leaving the Branch of Conservation Laboratories essentially intact as part of HFC. By implication at least the conservators would work on specimens in exhibits produced or rehabilitated by the center.⁶³ The report left to the chief curator the larger problem of conserving museum specimens throughout the parks. Despite challenges to the report's accuracy the director approved it. A second report in April, although sharply criticized, led to implementation of the recommendations.⁶⁴ In August the curatorial staff and programs of the former Division of Museum Services became part of the Curatorial Services Division, Washington Office.⁶⁵

NOTES

1. Division of Interpretation and Visitor Services staff meeting minutes, Apr. 25, 1967, Interpretive Conferences folder, Storage Box 111, NPS History Collection. Although officially adopted, both new designs proved short-lived.
2. David D. McLean, an accomplished young designer, joined the exhibit planning staff in 1965, Walton D. Stowell transferred from the architectural unit of the Eastern Service Center in 1969, and Sois Ingram added his design talents to the in-house group at the end of 1970. Contract designers included the league group on the American Museum of Immigration, Kissiloff and Wimmershoff on visitor center exhibits at Morristown and Minute Man national historical parks, Imaginetics, Inc., on the Grand Teton Indian Arts Museum, Aram Mardirosian's Potomac Group on the Museum of Westward Expansion, and Barry Howard Associates on several projects.
3. William M. Blair, "At Ford's Theater, Tour Is the Thing," *New York Times*, Mar. 10, 1968, p. 62.
4. On November 6, 1964, Everhart wrote the Western Museum Laboratory's acting chief: "I must . . . admit that I am personally critical of our museum philosophy. I do not think it is inevitable that every Park Service area must have a visitor center with a museum containing panel and case exhibits. I am personally assured by the Director that this is his belief" (Exhibits and Museum Philosophy folder, Branch of Museums Dailies 1959-1962 storage box, NPS History Collection.) The 1965 goals of the Division of Interpretation and Visitor Services stated: "The enhancement of museum design is a major objective Avoid museum design that tells a narrative story by sequential panel and case exhibits" (Reports—Status of Programs, Projects, Goals folder, Branch of Museums General Files storage box, *ibid.*)
5. For example, the chief of exhibit planning and design explained in a September 8, 1975, memorandum: "New exhibits at Yavapai will avoid a complete or sequential treatment of canyon geology. They will aim rather at creating a moderate number of specific geological impressions or vignettes. . . . Each exhibit will stand on its own." Regarding a historic site museum, he wrote on April 19, 1977, "The exhibit cannot *tell* a story as suggested, it can only create some *impressions*." (1975 and 1977 binders, Division of Museums Dailies storage box, NPS History Collection.)

6. Reactions to the new installation ranged from approbation to "a dismal failure." As Ned Burns had warned, such technically complex exhibits tended to overtax local maintenance and repair facilities.
7. Memorandum, Manager, Harpers Ferry Center, to Regional Director, Southeast Region, Sept. 12, 1978, 1978 binder, Division of Museums Dailies storage box, NPS History Collection.
8. Memorandum, Chief, Division of Exhibits, to Branch of Exhibit Planning and Design, May 19, 1978, *ibid.*; memorandum, Chief, Division of Exhibits, to Regional Director, Midwest Region, May 23, 1978, *ibid.*
9. Memorandum, Ellsworth Swift to Director, Harpers Ferry Center, Mar. 19, 1970, 1970 binder, *ibid.*
10. Memorandum of Dec. 18, 1964, Museum and Exhibit Activities (General) folder, Branch of Museums Dailies storage box, NPS History Collection.
11. Memorandum, Acting Chief, Branch of Museum Development, to Chief, Division of interpretation and Visitor Services, Feb. 15, 1966, Reports-Status of Programs, Projects, Goals folder, Branch of Museums General Files storage box, NPS History Collection.
12. Memorandum of Dec. 12, 1966, Museum and Exhibit Activities (General) folder, Branch of Museums Dailies storage box, NPS History Collection.
13. Memorandum, Chief, Branch of Museum Operations, to Acting Chief, Branch of Museum Development, Aug. 14, 1964, Branch of Museums/Museum Operations Dailies August 1962-December 1965 storage box, NPS History Collection.
14. Report, Conference of Regional Museum Curators, Sept. 13-18, 1964, pp. 9-11, Museum History 1960-70 box, NPS History Collection.
15. When chief of the eastern laboratory, Frank Phillips programmed "circuit rider" trips by selected preparators to accomplish as much on-site exhibit maintenance as possible. David H. Wallace contributed particularly to making the old exhibit plan file effective after he became assistant chief of the Branch of Museum Operations in September 1968.
16. Historic furnishings curator Nan V. Carson (Rickey) pioneered the park museum maintenance manual concept when she prepared interpretive maintenance guides for Old Bedlam at Fort Laramie National Historic Site in 1965. When the Branch of Museum Operations discovered in 1969 that case builders in the laboratory could not describe how to open a new exhibit case at the Manassas visitor center containing artifacts needing periodic treatment, it began to supply specific exhibit maintenance manuals for new installations.
17. Hubbard had transferred from the position of supervisory park naturalist at Yosemite in 1966 to become deputy chief of the Division of Interpretation and Visitor Services as well as chief of the Visitor Services Branch. At Yosemite, demonstrating a productive enthusiasm that fit Everhart's and Hartzog's management style, he had led in creating an open air museum of historic structures moved from other areas of the park and reerected at Wawona. This Yosemite Pioneer History Center rapidly became a fresh point of interest supporting the park objective of relieving

overcrowding in the valley. It also illustrated the tendency of such directed developments to shortcut the scholarly research and planning essential to authentic preservation and interpretation.

18. Western Museum Laboratory monthly reports for May, September, October 1967, Harpers Ferry Center Division of Museums Dailies binders, NPS History Collection; memorandum, Chief, Western Museum Laboratory, to Chief, Branch of Museum Operations, Sept. 26, 1967, *ibid.* In October 1967 the laboratory received an important collection of ethnological specimens for the newly authorized Nez Perce National Historical Park.

19. Memorandum to Clair Younkin, Feb. 13, 1968, *ibid.*

20. Segeren's skill as a carver so pleased the museum development managers that they included carvings in enough park museums to keep him employed long after retirement age. Martin inventoried property, made record photographs of museum specimens, cleaned and repaired country antique furniture, and designed and built special specimen storage equipment.

21. Wallace's preparation for such tasks included graduate study at the University of Edinburgh, a doctorate from Columbia, curatorial experience at the New-York Historical Society, and co-editorship of a standard dictionary of American artists.

22. Issue paper, "The Museum of the National Park Service," Planning—Issue Paper 1970 folder, Old WML Files storage box, NPS History Collection.

23. Memorandum, Director, NPS, to Assistant Secretary, Administration, Oct. 20, 1969, Organization, Park Service, 1968-69 folder, Reorganization 1968- box, NPS History Collection. The memorandum received departmental approval October 22.

24. Although Everhart was no longer an assistant director, Director Hartzog made it clear that he remained a member of his central staff. As HFC director Everhart also received supervisory control of the Mather Training Center next door and Harpers Ferry National Historical Park. Both centers occupied park land and the park provided them maintenance and protection services. It was expected also that the park would afford a testing ground and showcase for some of HFC's creative products. This combination was short-lived: MTC passed to the control of a new Training Division in the Washington Office in 1971, and the park was placed under National Capital Parks in 1974.

25. The list of divisions in the memorandum did not include Planning and Interpretive Services, most of whose staff had moved to Harpers Ferry in August. Perhaps the omission forecast the transfer of the interpretive planners on paper to the Eastern Service Center, then located in Washington. Physically and to a large extent functionally, however, the planning staff became and remained part of HFC.

26. During this period, for example, Christiansted National Historic Site sent in a collection of old Danish uniforms and accouterments. The curator had to identify and sort out the parts, have them cleaned and treated by conservators, catalog them in detail, and provide interim safe storage. About the same time Jewel Cave National Monument shipped examples of large and extremely fragile cave formations that required special handling and storage.

27. The Branch of Museums had developed a Service-wide clearinghouse procedure for the transfer and exchange of specimens. Although it had discouraged central repositories for objects of possible future use in park museums or surplus to their needs, the laboratory expanded its space at Springfield to accommodate a historic surfboat that Cape Hatteras National Seashore had acquired but could not store. Yellowstone asked a similar favor for furnishings the Army had used at Fort Yellowstone, and several parks sent cannon tubes for warehousing.

28. Among the latter the branch installed exhibits characteristic of the new design concepts at the Chesapeake and Ohio Canal's Great Falls Tavern. The 1970 Curatorial Methods class visited the new installation soon after and to the surprise of the instructors reacted quite critically. (Memorandum, Ralph H. Lewis to Russell Hendrickson, Dec. 28, 1970, HFC Division of Museums Dailies binder, NPS History Collection.)

29. Cadwallader continued in charge of museum exhibit production throughout the remainder of the period reported in this study. Phillips transferred to the Jefferson National Expansion Memorial in July 1974 to oversee the Museum of Westward Expansion exhibit contract, then retired. Jean Cooper succeeded him in 1974 as museum contracts manager.

30. Memorandum, Assistant Chief, Branch of Museum Operations, to Director, HFC, Apr. 10, 1972, HFC Division of Museums Dailies binder, NPS History Collection. By the end of the decade the building contained nine well equipped laboratories or work rooms for conservators, three secure specimen storage rooms, curatorial and managerial offices, a well organized special library, and photographic facilities including x-ray.

31. Memorandum, Deputy Director, HFC, to Division Chiefs, Sept. 8, 1970, *ibid.*

32. Memorandum, Chief, Branch of Museum Operations, to Acting Director, HFC, July 28, 1972, *ibid.*; memorandum, Chief, Branch of Museum Operations to Director, HFC, Apr. 18, 1973, *ibid.*

33. After three years, following another change in the Service directorship, HFC and the Denver Service Center came under line control of an assistant director responsible for planning and development. Everhart became an assistant to the director, and interpretation no longer had its own assistant director.

34. Memorandum to Deputy Manager, HFC, Oct. 31, 1975, HFC Division of Exhibits Dailies binder, NPS History Collection.

35. Special Directive 78-1, Feb. 6, 1978. See NPS-28, *Cultural Resources Management Guideline*, December 1981, Appendix N.

36. Memorandums, Hendrickson to Manager, HFC, June 30, 1976, and May 18, 1978, and briefing notes, Mar. 30, 1977, HFC Division of Exhibits Dailies binders, NPS History Collection.

37. See, for example, memorandums and briefing notes, Hendrickson to Manager, HFC, June 25, 30, July 22, 1976, Mar. 30, Aug. 12, 1977, Mar. 10, Apr. 10, 1978, July 25, 1979, Jan. 17, 1980, *ibid.*

38. HFC functioned for the most part as a development unit intent on planning and producing new exhibits, publications, and audiovisual programs. Vital preservation responsibilities seemed destined to secondary consideration under its aegis, especially as Bicentennial projects loaded the center with work and lent further stimulus to production. Field areas could observe where the emphasis lay when they received unasked-for Bicentennial material but could not obtain requested curatorial help. This fostered their perception of museum specimens as interpretive tools rather than basic park resources. Lean years would later provoke a crisis over center priorities.

39. In a July 23, 1981, memorandum to HFC's manager Allen stated: "Most of the materials with which we started the Clearinghouse came out of the mess from Springfield. . . . We picked up approximately 5,000 items that were accumulated virtually without benefit of paperwork or ownership records. While at Springfield the material was horribly stored. . . . All trades and transfers can [now] be ethically, legally, and documentarily accounted for. Believe me, that could not be said for the 'deals' that were made while the Clearinghouse was working out of Springfield." (Clearinghouse file, Curatorial Services Division files, Harpers Ferry.)

40. Occupation of the fallout shelter adjacent to the Mather Training Center involved many details illuminating less constructive aspects of the bureaucracy. Dedicated for high departmental use in case of nuclear attack, this inviting space lay largely idle. Allen persuaded the Office of the Secretary to release the shelter to the Park Service on condition that access would be limited to the critical collection storage operation and that the shelter would be maintained ready for quick reversion to its basic emergency function. HFC and the Mather Training Center nevertheless shared occupancy, and Museum Services obtained use of perhaps a third of the shelter, barely enough to house the National Catalog of park museum collections and a limited clearinghouse operation. Demands of the various operations that moved into the shelter led to breaching its protective wall for practical access. (Correspondence, 1975-84, in Bomb Shelter Space file, Curatorial Services Division files, Harpers Ferry.)

41. Durham served as clearinghouse curator 1978-80. In 1980 Allen combined three divisional programs into a Branch of Curatorial Services with Durham as chief. In this capacity he continued to oversee the clearinghouse with Elizabeth A. Holmes, a student assistant, doing the hands-on work. Durham became regional curator of the Southeast Region in 1981.

42. Memorandum, Attorney-Advisor, Parks and Recreation, to Staff Curator, NPS Clearinghouse, Dec. 3, 1980, Clearinghouse file, Curatorial Services Division files, Harpers Ferry.

43. Memorandum, Chief, Division of Museum Services, to Regional Director, National Capital Region, Dec. 14, 1981, Harpers Ferry NHP file, *ibid.* Allen patterned this action on a similar helpful intervention for Antietam National Battlefield.

44. For background on this course see Kallop's significant "Progress Report on Museum Technician Training," 1980, Training-General-Misc. file, *ibid.*

45. An additional cause of Phase II's termination lay in the conservators' professional concern about the proper role of technicians and curators in object treatment, a matter still unresolved within the profession. Reference Services curators involved in the scholarly role of their profession sponsored a Phase III course. Mather Training Center funded one session in 1980 at the Henry Francis du Pont Winterthur Museum.

46. The book found a substantial audience. After a second printing was exhausted, GPO sold the plates to a commercial printer, who reissued it with a different title and slightly changed format.
47. Personal interview with Fonda Thomsen, Jan. 13, 1986. An information sheet on care of historic furniture prepared by conservator Ralph Sheetz for the curator at Lyndon B. Johnson National Historical Park in 1973 may have foreshadowed the Conserve O Gram idea (memorandum, Allen to Regional Director, Southwest Region, Feb. 23, 1973, HFC Division of Museums Dailies binder, NPS History Collection).
48. Memorandum, Acting Deputy Director to Directorate, Mar. 31, 1976, Artifact Management Survey (Jack Pound Report) file, Curatorial Services Division files, Harpers Ferry; memorandum, Allen to Pound, May 25, 1977, *ibid*.
49. Memorandum, Superintendent, Hubbell Trading Post, to Regional Director, Southwest Region, May 8, 1975, Hubbell Trading Post NHS file, Curatorial Services Division files, Harpers Ferry. Hunter's visit resulted from a casual visit Superintendent Thomas Vaughan had made to the Division of Museum Services during a Mather Training Center course in late 1974. A tour Allen gave Vaughan through the laboratories opened his eyes to the critical need of collections for proper care. As recipient of the first collection management plan, Vaughan appreciated its promptness and thoroughness and its innovative recommendation to shift curatorial care from a secondary responsibility of busy interpreters to the primary concern of a curator reporting directly to the superintendent.
50. Allen regarded the documents as "our 'best shot' of staff advice to park management on how to take care of their collection. They do not have to follow this advice, but it's there if they want it." Most HFC plans, on the other hand, required extensive multilevel review and top management approval. Memorandum, Allen to Manager, HFC, June 12, 1980, Collection Preservation Guides folder, Curatorial Services Division files, Harpers Ferry.
51. Memorandum to Chief, Branch of Museum Operations, Feb. 12, 1969, Harpers Ferry Museum Support Facility Daily File binder, HFC Division of Museums Dailies storage box, NPS History Collection.
52. Staff Directive 77-5, Acting Deputy Director to Field Directorate and All Park Superintendents, May 13, 1977, National Catalog 1952-82 folder, Curatorial Services Division files, Harpers Ferry.
53. The division had a particularly fruitful association with the museum studies program at Texas Tech University, which sent a succession of able interns to Harpers Ferry. Interns also came from the Cooperstown program and Antioch, Hood, and Shepherd colleges.
54. Memorandum, Chief, Division of Museum Services, to Manager, HFC, July 15, 1974, Regional Curators' Conference 1978 folder, Curatorial Services Division files, Harpers Ferry; memorandum, Manager, HFC, to All Regional Directors, Aug. 5, 1974, *ibid*.
55. Parks in the Northeast had recruited curators well trained in graduate museum studies programs who had been taught to regard the scholarly study of objects as the prime function of their profession. The nature and state of museum collections in the parks at the time required them to devote most of their effort to more mundane aspects of collection care. The latter charge doubtless reflected their concern and frustration.

56. "Evaluation of the North Atlantic Region's Curatorial Activity and Personnel Needs," June 1978, p. 15, accompanying memorandum, Chief, Division of Museum Services, to All Curators' Conference Participants, Aug. 31, 1978, Regional Curators' Conference 1978 folder, Curatorial Services Division files, Harpers Ferry.
57. Memorandum, Jahns to Allen, Jan. 12, 1978, *ibid.*; memorandum, Allen to All Regional Curators, Mar. 7, 1978, *ibid.*
58. Conference Committee Reports, *ibid.*
59. Memorandum, Director to Regional Directors and Managers, DSC and HFC, Mar. 12, 1979, Cultural Resources Conference 1979 folder, Curatorial Services Division files, Harpers Ferry.
60. Hitchcock graduated with distinction from Stanford with major work in anthropology and art history, completed a master's degree in anthropology with a specialization in museum studies at the University of Arizona, gained solid collections management experience at the Museum of Northern Arizona, developed and taught a course in museum studies at Northern Arizona University, and became assistant chief curator in the progressive Manitoba Museum of Man and Nature and assistant professor of museology in the University of Winnipeg. She received training in the conservation of archeological and ethnographic objects at the Smithsonian's National Museum of Natural History, the Institute of Archaeology in London, and the British Museum's Museum of Mankind.
61. Memorandum, Acting Assistant Director, Cultural Resources, to Associate Director, Management and Operations, Mar. 28, 1979, Reorganization (1981) folder, Curatorial Services Division files, Washington Office.
62. Memorandum, Chief Curator and Manager, HFC, to Deputy Director, Sept. 11, 1981, *ibid.*; memorandum, Assistant Director, Cultural Resources, to Deputy Director, Oct. 7, 1981, *ibid.*
63. Memorandum, Chief, Management Consulting Division, to Director, Feb. 1, 1982, *ibid.*
64. Memorandum, Chief, Management Consulting Division, to Director, Apr. 29, 1982, *ibid.*; memorandum, Assistant Director, Cultural Resources Management, to Deputy Director, June 17, 1982, *ibid.* The reports and responses suggest that the management experts reached conclusions without comprehending what purposes museums and their collections serve or what their needs encompass. The decision to leave the conservation staff and facilities as an adjunct of an exhibit design and production unit left the professional standards that bind conservators to "unswerving respect for the integrity of historic and artistic works" vulnerable when in conflict with exhibit proposals.
65. A 1983 reorganization in Washington placed Curatorial Services as a branch in the Preservation Assistance Division of Cultural Resources until 1987, when it again became a separate division. Allen as deputy chief curator and his staff remained at Harpers Ferry, moving from the old Shipley School to the upper floors of the park's visitor center. Thomas Vaughan left his position as chief of the conservation laboratories to work especially on policy development and curatorial training. Allen accepted the assistant superintendency of the Blue Ridge Parkway in June 1983, and Vaughan became superintendent of Chaco Culture National Historical Park in February 1985.